



The Fortune Teller

A COMIC OPERA
IN 3 ACTS.

AS PRODUCED BY

The Alice Nielsen
Opera Company

UNDER THE DIRECTION OF FRANK L. PERLEY.

BOOK BY

HARRY B. SMITH.

MUSIC BY

VICTOR HERBERT.

London, New York, Chicago, San Francisco:
M. WITMARK & SONS.

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THE FORTUNE TELLER

Comic Opera in Three Acts.

LIBRETTO

BY

HARRY B. SMITH



MUSIC

BY

VICTOR HERBERT.

VOCAL SCORE, PR. \$2.00 NET.



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THE FORTUNE TELLER.

A Comic Opera in Three Acts.

As Performed by the ALICE NIELSEN OPERA CO
at the Shaftesbury Theatre, London.

BOOK BY HARRY B. SMITH.

MUSIC BY VICTOR HERBERT.

CAST OF CHARACTERS.

Musette	}	. . . . .	<i>Soprano</i>
Irma			
Fresco.	. . . . .	. . . . .	<i>Bass</i>
Count Berezowski.	. . . . .	. . . . .	<i>Baritone</i>
Sandor	. . . . .	. . . . .	<i>Bass</i>
Ladislav	. . . . .	. . . . .	<i>Tenor</i>
Boris	. . . . .	. . . . .	<i>Tenor</i>
Pompon	. . . . .	. . . . .	<i>Soprano</i>
Vaninka	. . . . .	. . . . .	<i>Contralto</i>
Rafael	. . . . .	. . . . .	<i>Mezzo-Soprano</i>
Matosin	. . . . .	. . . . .	<i>Bass</i>

SYNOPSIS OF SCENES.

ACT I. Courtyard of the Opera House, adjacent to the Ballet School.

ACT II. Garden of the chateau of Count Berezowski.

ACT III. Camp of the Hungarian Army, near Buda-Pesth.

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THE FORTUNE TELLER.

Comic Opera in 3 Acts.

Words by
HARRY B. SMITH.

ACT I.
OVERTURE.

Music by
VICTOR HERBERT.

Allegro.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system starts with a forte (ff) dynamic. The second system features a melodic line in the right hand with a fermata. The third system has a forte (ff) dynamic. The fourth system starts with a forte (f) dynamic. The fifth system ends with a double bar line and a 3/4 time signature change.

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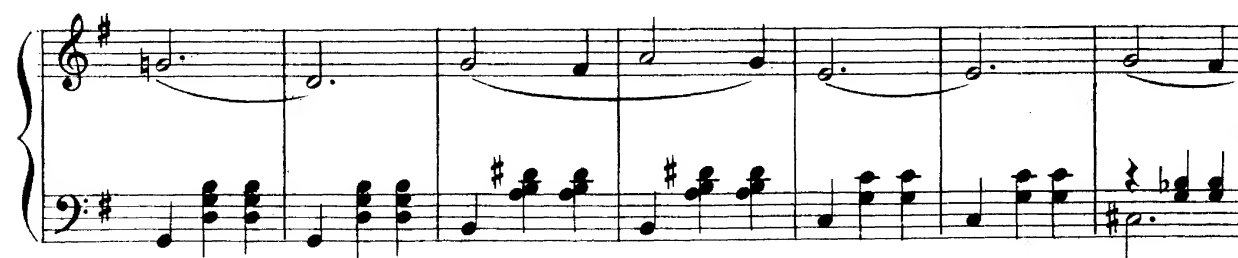
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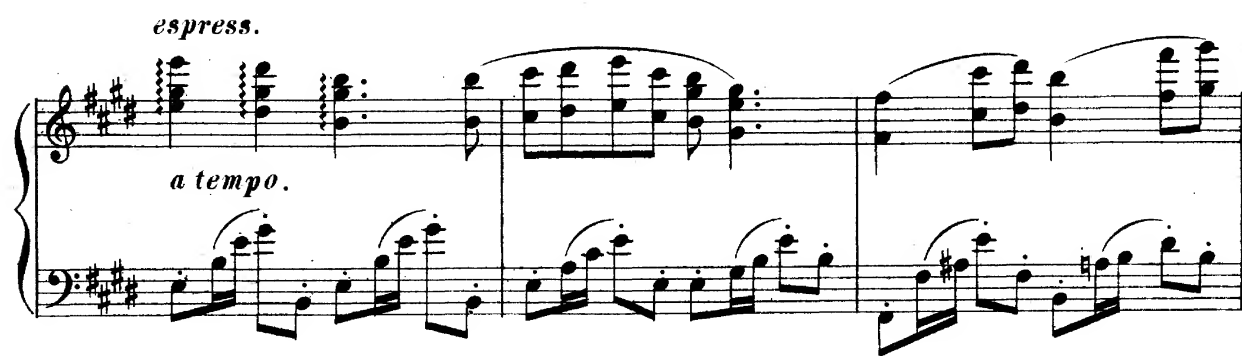
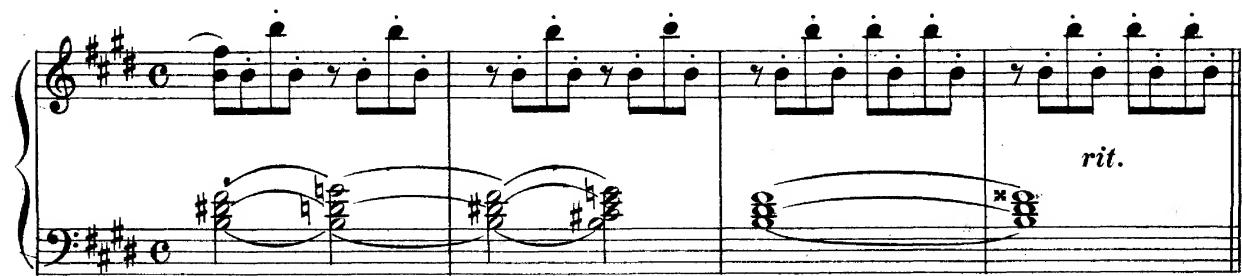
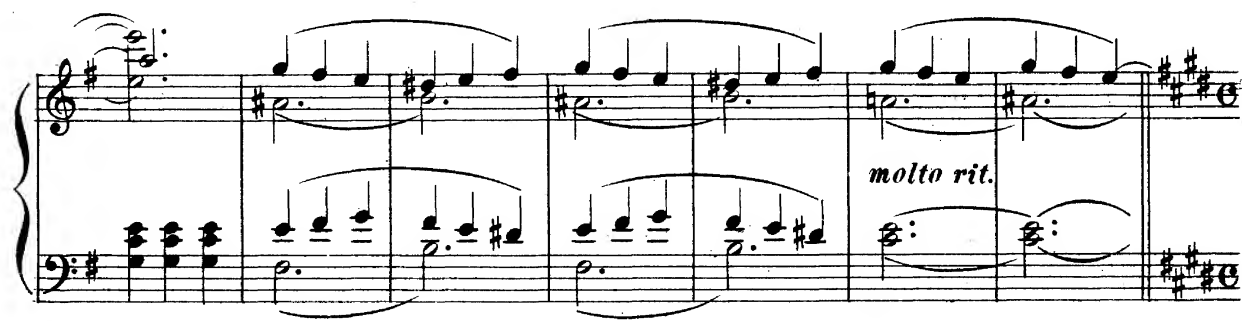
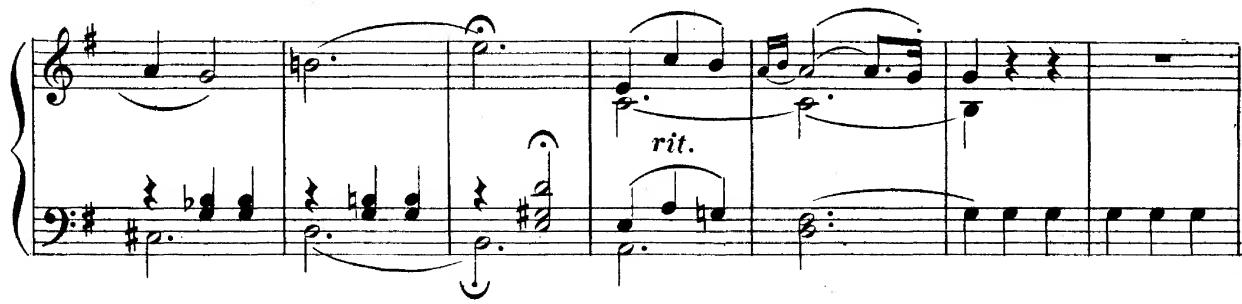
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Tempo di Valse.

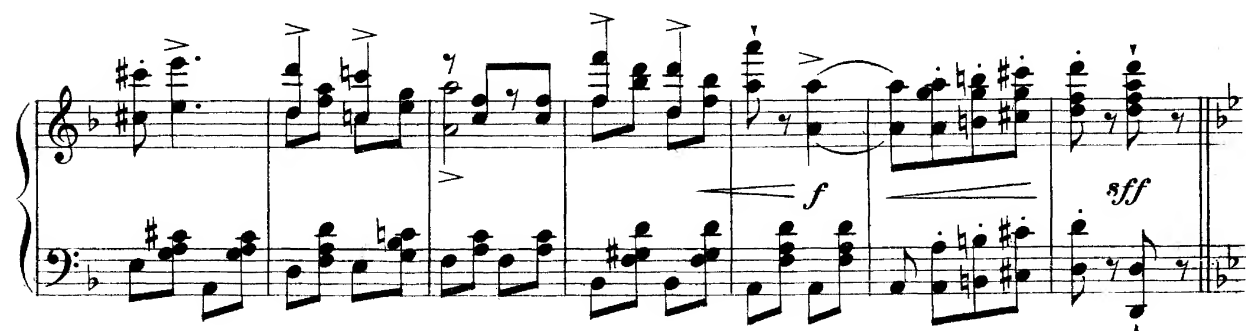


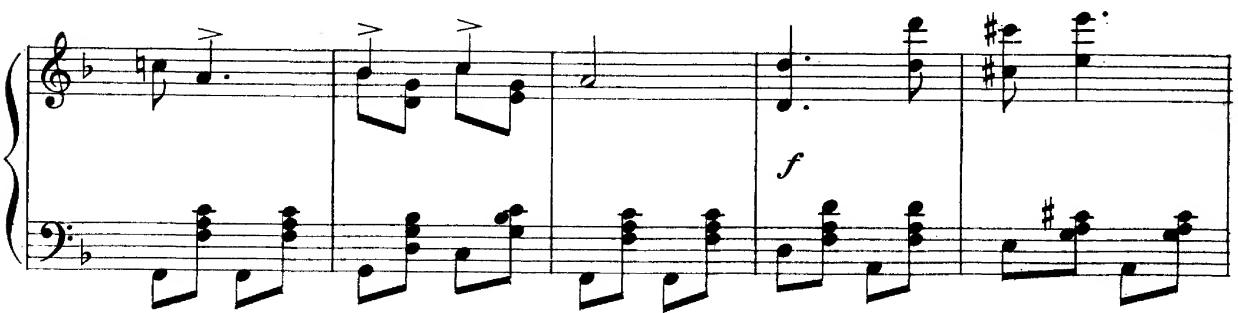
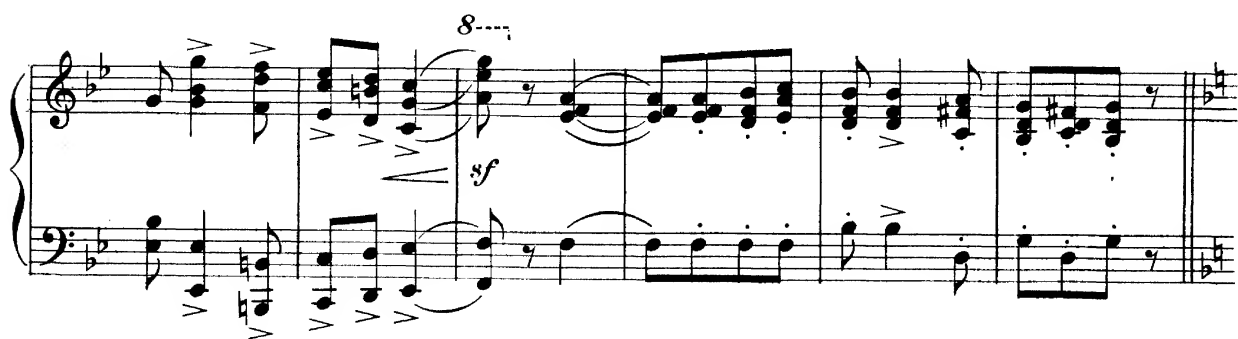
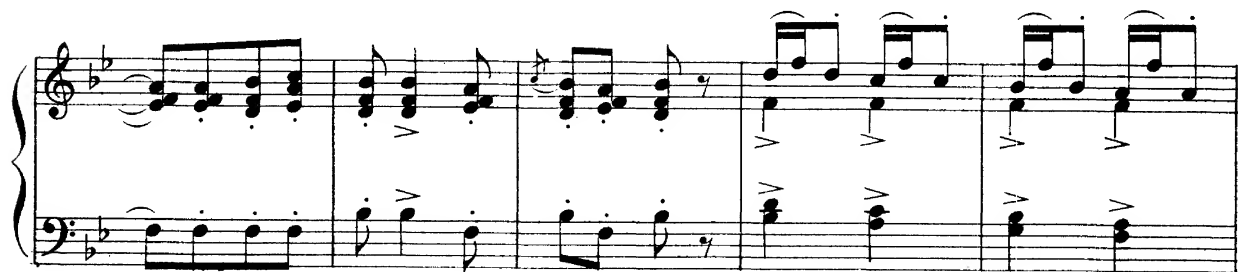


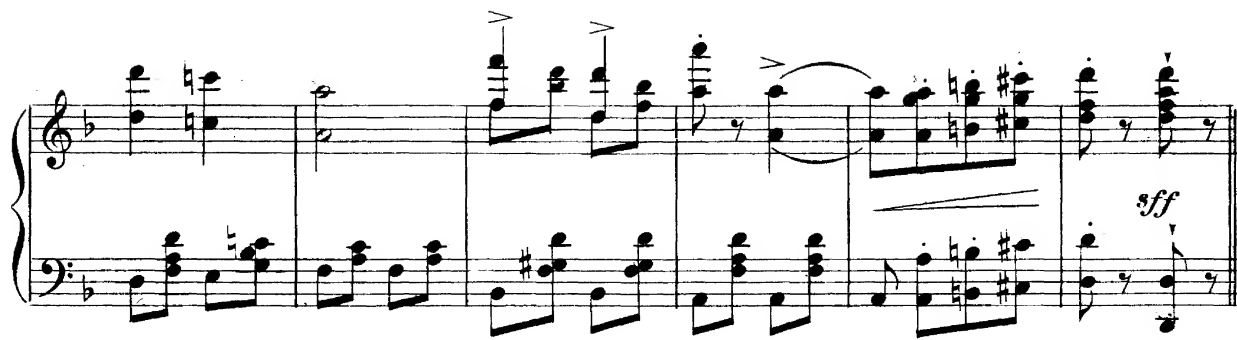
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poco meno.

Allegro molto.







This page contains five systems of musical notation for piano. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble and bass staves. Treble staff has eighth notes with accents. Bass staff has eighth notes.
- System 2:** Treble staff has eighth notes with accents and a slur. Bass staff has eighth notes.
- System 3:** Treble staff has eighth notes with accents and a slur. Bass staff has eighth notes.
- System 4:** Treble staff has eighth notes with accents and a slur. Bass staff has eighth notes. A dynamic marking *sfz* appears in the bass staff.
- System 5:** Treble staff has eighth notes with accents and a slur. Bass staff has eighth notes. A dynamic marking *fff* appears in the bass staff. A final system with a dynamic marking *fffz* and a repeat sign.

OPENING ENSEMBLE.

9

Nº 1.

ACT I.

Allegro giusto.

8va.....

Allegro molto moderato.

(The Bell strikes ten.)

(Curtain.)

Waldemar.

What do I hear? 'Tis strik-ing ten! Those

rogues, of mine are late a-gain! The lit-tle

minxes! Al - ways late! The rascals! The rascals! Tar - di-ness I

(Girls heard laughing off stage.)

hate!

Fresco. (Going to door.)

I'll let them in with-out de - lay.

(He opens the door.) (The girls rush in laughing.)

Allegro.

accel. e cresc.

f accel.

Tempo di Valse. (Girls.)

Gu - ten Mor - gen! Buon'

Tempo di Valse.

p

giorno! Bon jour! _____ Herr Ma - es - tro! Sig - nor Pro - fes - sor! _____

_____ We're aw - ful - ly tar - dy, Mons - ieur; _____ But for - give ev - 'ry

lit - tle trans - gressor. _____ Now, mein Herr, we are read - y. Be - gin! _____

_____ Herr Ma - es - tro! Sig - nor Pro - fes - sor! _____ And your tem - per we'll

try to en - dure. — Gu - ten Mor - gen! Buon gior - no! Bon jour! —

— Gu - ten Mor - - - gen and Buon gior - no, Gu - ten Mor - gen, buon

gior - no, Bon jour! — Gu - ten Mor - - - gen and buon gior - -

- no! Gu - ten Mor - gen! Buon gior - no! Bon jour! —

rit. **Più mosso.**

(The Girls drop capes and hoods, and are discovered in ballet costume.)

p molto accel. e cresc.

sf

ff

poco pesante.

Fresco.

An - fang - en jetzt, und toute de suite, Mes - des-moiselles com - men - cons vite!
Now, if you please, we will commence, My new bal-let, it is im - mense!

BASS SOLO.

p

(Fresco illustrates the dance, while the girls imitate.)

sf

Fresco (speaking) Adagio!

sf

SOP.

Languid - ly, — as o - dalesques and hou - ris, Pass the i - die hours of summer

Fresco. (spoken)

day. No! Confound it! No! (Forty thousand furies! Watch me! imitate me! See! This way!)

(He dances with affectation in the fore-ground while the girls dance up stage.)

p

(Tableau.)

Fresco.

Now the Al-le-gret-to, Gra-zio - so,

Più mosso.

ff quasi recit. *ff*

Tempo di Gavotte.

Girls. (dancing.) **SOP.** **ALTO.**

mf La la la la lalwith pi-rou-et - ting, With smile en - dur-ing, And yet al-

Fresco.

f That was it! Cospetto!

Tempo di Gavotte.

rit. mf

ALTO.

-lur - ing. La la la la la! We are co - quet - ting, So sta - tu -

You spoil my Al-le - gret-to! Watch me! And you can't

SOP.

- esque - ly, So pic - tu - resque - ly, High - ly sta - tu - esque!

(Comic business.)

miss, With ease and grace. Like this!

Ve - ry pic - turesque! With a smile en - dur - ing, yet al - lur

two, one two, one two, one two;

SOP. ALTO.

ing, With pi - rou - et - ting .So sta - tu - esque - ly! So pic - tu -

Watch me, and you can - not miss, It's like this!

p

resque-ly! Grace-ful pose, En-dur-ing smile, In the re-al bal-let style.

Car-ram-ba No! It is not so!

unis.
Grace-ful pose, En-dur-ing smile! ———— Lang-uid-ly we sway,

Come, im-i-tate my style! ———— It is this way.

Lang-uid-ly we sway. La la la la la! La la la la la!

This way! You're do-ing bet-ter now!

pp dim.

la - - a - - a - - ah - - ah - -

Care-ful, do not spoil it, That is right! Now! La la la la!

f *recit* *pesante.* *Allegro molto.*

good! Now Fi - na - le! Pres-to! con bri - o!

recit *ff* *Allegro molto.*

f Twirl - ing, whirl - ing, Slid - ing, glid - ing,

f Right foot! Left foot!

f

Hi! o - la, o - la, o - la! Danc-ing with a grace entranc-ing, Hi! o - la! o -

That's not like it, Not a bit! Left foot! Deft foot! Ev-ry bar of

ff

la! o - la! Round in cir-cles swing-ing, Like ga-zelles a - spring-ing,

mu-sic fit: You must do bet-ter now, Here I will show you how!

Scarcely have we breath for singing Hi! o - la! o - la! o - la! la! — O -

I will give an im - i - ta-tion, I will give an il-lus - tra - tion, Fol-low me, and

la! o - la! o - he! o - he! Clear the

you will be all - right! Fol - low me! Fo - low me!

unis. way! Clear the way! *unis.* O - he! O - he! In a maze wild and

Clear the way! Clear the way! One and two, and one and two, and one! You must

gay. Round in cir-cles swing - ing, Like gazelles a - spring - ing,

watch me! One, two, three, four!

Ev - 'ry one will clear the way, For the rush so wild and gay. Hi! o -

Ev - 'ry one will clear the way, For the rush so wild and gay. La la la,

La! Hi! o - la! La la la la la la la la

La la la, La la la, La la la, La la la la la la la la

la la la la la la la la, La la la la la!

la la la la la la la la, La la la la!

p *sff* *Fine.*

ENTRANCE OF COUNT.

23

Tempo di Marcia. Girls.

To the Count, all hail, all hail! With poses of the

pret-ti - est, With speeches of the wit-ti - est, We to

please him must not fail, We to please him must not fail: For we're

anx-ious our a - gil - i - ty Should en - rap - ture the no - bil - i - ty; Should en-

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Fresco.

- rap, en - rap, en - rap - ture the no - - bil - i - ty. So,

la - dies, to your plac - es, Pa - rade your airs and grac - es; To the

p molto staccato.

no - ble Be - re - zows - ky Make your ver - y fin - est bows - ky,

(That's Hun - gar - i - an for curt - sey.) He is still a sin - gle

sf p

Girls.

man. _____ To the Count, _____ all hail, all hail! _____ With poses of the

pretti - est, _____ With speeches of the wit - ti - est, _____ For we're

anx-i-ous our a - gil - i - ty, Should en - rap - ture the no - bil - i - ty, Should en -

rap, en - rap, en - rap - ture the no - bil - i - ty.

IRMA'S ENTRANCE.

SOLO:

"ALWAYS DO AS PEOPLE SAY YOU SHOULD!"

(Irma, Count, Fresco, Matosin & Girls' Chorus.)

No 2.

Irma.

Allegro molto. Ha ha ha ha!

mf

Ha ha ha ha ha ha ha ha!

Ballet Girls' Chorus. *unis.*

Fresco & Count. Who can it be? Who can it

unis.

be? 'Tis sure-ly she!

sempre cresc.

'Tis sure-ly she!

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(off stage)

Ha ha ha ha! _____

'Tis sure-ly she! _____

'Tis surely she! _____

poco a poco cresce.

(she enters)

_____ Ha ha ha ha! _____ Ha ha ha ha ha ha ha ha! _____

sf

Matosin. (Gardener)

Look at this! Look at

f

that! On my flow'rs she dared to tread. —

Girls' Chorus. *unis.*

Count & Fresco. What is *unis.*

Girls' Chorus.

this? What is that? Ir-ma, what have you been

Count, Fresco & Matosin.

at? Did you tread, as he has said, On his

Mat. Lit-tle minx, she dared to tread On my

Irma.

What? I? —

pre - cious tu - lip bed?

pre - cious tu - lip bed.

sff rit sff

Oh, monstrous ac - cu - sa - tion! I spurn with

recitativo. *sff*

scorn the al - le - ga - tion. On just one thing myself I

Moderato. *ff a tempo.* *Slower.* *pp*

pride, It is that I am dig - ni - fied. I

f

act up - on the gold - en rule that I was taught in Sun-day school. I'm

pp

good, be - cause I've un - der - stood ——— That girls are

hap-py, Ha ha ha ha ha ha ha! if they're good. ———

rit.

p

Song. (Irma.)

1. My a - ged grandma told me, And I've
2. And now I am a grown up girl, I'm

rit.

p

read the same in books— That it does-n't mat-ter what a girl may
still as good as pie, And I do 'as peo-ple tell me Or at

wear, or how she looks; She nev-er should be fri-vo-lous, She
least I al-ways try; For in-stance, with an of-fi-cer, a

nev-er should be bold, My grand-ma said: "My dar-ling al-ways
hand-some young dra-goona, I went out for an ev'n-ing walk, A

do as you are told." When grand-ma said "Don't touch the jam," I
stroll by light of moon. I blush to say he kissed me, It was

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mind - ed her re - quest. (I did not care a bit for jam, I
ver - y rude and bold, But, he told me not to scream and - so I

liked the jel - ly best.) "Be punc - tu - al at meals," she said, "Or
did a I was told. He told me then to kiss him, It was

ten.
I will have to scold; And I was al - ways there you see, I
ver - y im - pu - dent, But I thought what grand - ma told me, And I

did as I was told.
was o - be - di - ent.

Girls' Chorus. *unis. rit.*
You see she did as she was told. _____
Count, Fresco & Mat. Good girl! she was o - be - di - ent. _____

unis.

rit. rit.

Moderato, con sentimento.

Irma.

Al - ways do as peo - ple say you should, You
Al - ways do as peo - ple say you should, You

nev - er can be hap - py, child, un - less you're good. I
nev - er can be hap - py, child, un - less you're good. I

do as I am told, I'm just as good as gold, And I
did as I was told, Was just as good as gold, And it

rit.
know I shall be hap - py, 'cause I am so good. —
made me such a hap - py girl to be so good. —
rit. *pp*

Girls

f Al-ways do as peo-ple say you should, You nev-er can be hap-py child un-
 Al-ways do as peo-ple say you should, You nev-er can be hap-py child un-

f

Count, Fresco & Matosin.

f

I do as I am told, I'm just as good as gold, And I
 I did as I was told, Was just as good as gold, And it

pp

less you're good. She does as she is told, She's just as good as gold, And we
 less you're good. She did as she was told, Was just as good as gold, And it

pp

pp

know I shall be hap-py, 'cause I was so good. 1-2 I was so
made me such a hap-py girl to be so good.

know she will be hap-py, 'cause she was so good. 1-2 A hap-py girl
made her such a hap-py girl to be so good.

good, I was good! _____

to be so good, So be good! _____

molto rit

molto rit

molto rit.

CHORUS OF HUSSARS.

(Later Ladislas.)

No 3.

Allegro

ppp

poco a poco

cres.

(Trumpet.)

Drums.

Tenor.

No in - fan-tree in sooth are we, But cav - al - ry Hun - ga - ri - an; But

Bass.

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

R.H.

sf

p

now we ride no steed astride For cause u - til - i - ta-ri-an; No

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

trap - pings cling, no hoofs there ring With clat - ter wild and thun-der-ous; When

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

last we reeled up on the field Our flags were all shot un-der us. Hus -

tramp, tramp, tramp, tramp, tramp, tramp, tramp!

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

- sars, of course, with - out a horse, Ap - pear gro - tesque - ly com-i-cal: But

ff

tramp, tramp, tramp, tramp, tramp, tramp, tramp,

gov - ern-ment is now in-tent on be - ing e - co-nom-i-cal. You

sf

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

must in-fer with whip and spur, Im - a - gined steeds we're wal-lop-ing, And

tramp. tramp. tramp. tramp, tramp, tramp, tramp! Tramp

when we do Like this, then you must fan - cy we are galloping.

tramp. tramp. tramp. tramp. tramp, tramp, tramp, tramp, fan - cy we are gal - lop - ing: Ay. ay. ay. ay. ay.

unis. *ff*

ff

ay, ay ay, Tramp, tramp, tramp, tramp, tramp, tramp, tramp, Hur - rah!

unis. *ff*

Solo - "Hungarias-Hussars'"² Ladislás.

1. When

ff

p

he - roes have fall - en in vain, — In the val - ley of death and de -
na - ny a heart that shall ache — With the work that this shall be

spair, — Like the clang - ing of ty - ran - ny's chain — Come the
done: — There is ma - ny a heart that must break — If the

shouts of the en - e - my there, — Re - treat - ing is half of our
bat - tle be lost or be won. — But still there's a thought that is

force, ——— And cer - tain de - feat seems our fate; ——— Hark! the
filled, ——— With sol - ace ex - ceed - ing - ly blest, ——— If a

molto rit.
bu - gle sounds shril-ly, "To horser!" ——— And "Charge!" is the sig - nal we
lot of us fel - lows are killed, ——— Therell be the more girls for the

ff *molto rit.*

ff *Tempo di Marzia.*

wait. ———
rest. ———

molto cres.

1-2 Left hand on rein so stead - i - ly, Right up - on sa - bre

sf *sf*

read - i - ly; For'd! Charge! Gal - lop - ing, gal - lop - ing!

Trust to the god of wars. If we are not vic -

- to - ri - ous, He - roes, the death is glo - ri - ous;

On to the bat - ter - y ride, ride, Hun - ga - ri - a's Hus - sars!

a tempo.

pesante. *a tempo.*

ff

Left hand on rein so stead - i - ly, Right up - on sa - bre

ff unis.

Left hand on rein so stead - i - ly, Right up - on sa - bre

ff unis.

ff

read - i - ly, For'd! Charge! gal - lop - ing, gal - lop - ing,

read - i - ly, For'd! Charge! gal - lop - ing, gal - lop - ing,

Trust to the god of wars. If we are not vic -

Trust to the god of wars. If we are not vic -

to - ri - ous, He - roes, the death is glo - ri - ous.

to - ri - ous, He - roes, the death is glo - ri - ous.

molto rit.

On to the bat - ter - y, ride, ride, Hun - ga - ri - a's Hus -

On to the bat - ter - y, ride, ride, Hun - ga - ri - a's Hus -

molto rit.

sars. ————— There's

sars. —————

a tempo. f

sf f dai S. S.

No 4

ENTRANCE SONG.
HO! YE TOWNSMEN.
Sandor.

45

Allegro.

f *sff* (Sandor looks in) *sff* Sandor enters Dialogue

Allegro.

f *sff* *sff* *sff*

Moderato, molto rubato.

f

1. Ho! ye towns-men, ye clerks and ye gowns - men, Creat-ures of looks and of
2. Ye that lab - or at "beg-gar my neigh - bor?" All ye that chase for the

yard-stick and trade, Bend - ing you doub - le with care and with troub - le,
will - o - wisp fame, While ye are hast - ing, your youth you are wast - ing,

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Piú mo'sso.

Toil - ing with brain, or with pen, or with spade. Ye play a game when the
I - dlers like me have the best of the game. Mine are the joys that the

win - ners are los - ers. He in the van is the soon - est to die;
best of you miss - es, Pleas - ure and leis - ure that aye pass you by;

Think ye that I would change pla - ces with you, sirs? Thank ye, good slaves of the
Mine is the true love, and mine are the kiss - es, Buy them as you do poor

cit - y; Not I! Not I! Ha, ha, ha! Not
fools? no, Not I! Not I! Ha, ha, ha! Not

portato.

I! _____ Ha ha ha! No! _____
 I! _____ Ha ha ha! No! _____

gliss.

pp

Allo brillante.

What! Up with the sun and to work! No no!
 What! Waste all my life as you do? No no!

You may do that; 'Tis not my way.
 Toil is for slaves; 'Tis not my way.

What! Keep with - in door - ways and rot? O no!
 What! Buy all my joys — for Cash? O no!

That is for you! — But I cry you nay. — If the
Do it ye may; — Bnt I cry you nay. — Turn my

slaves toil on, shall I? — In the dusk, in the dawn, shall I? — Let
blood to gold, shall I? — Let my young heart grow old, shall I? — To

theirs be the strife but a la - zy life Is a hap - pi - er life } I know. Ho ho!
lie in the shade of a mos - sy glade Is a hap - pi - er dream }

What! work like the fools, oh no! oh no!

a tempo.
molto rit. e raddolcendo.
espress.
colla voce!
ff

ENTRANCE SONG.

Musette, Sandor, Vaninka, Boris, Rafael and Chorus.

Nº 5a

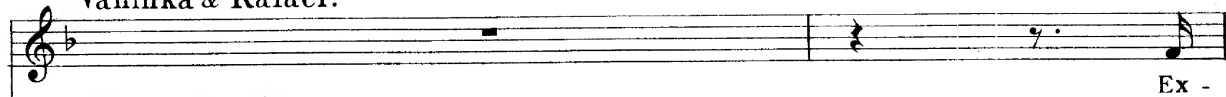
Allegro molto.

The piano introduction consists of three systems of music. The first system (measures 1-5) is marked *pp* (pianissimo). The second system (measures 6-10) is marked *cresc.* (crescendo). The third system (measures 11-12) ends with a double bar line and is marked *sf* (sforzando). The key signature is one flat (B-flat) and the time signature is 2/4.

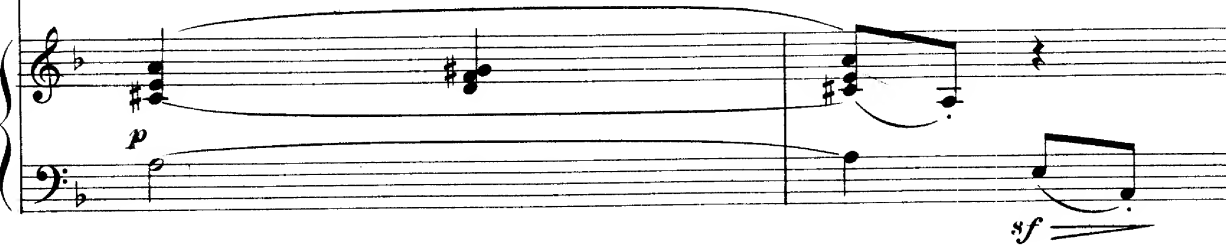
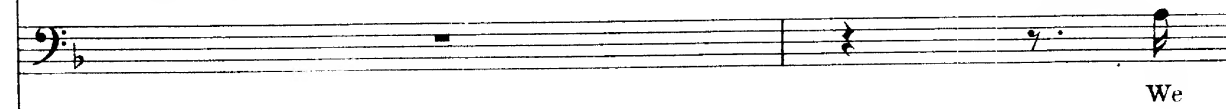
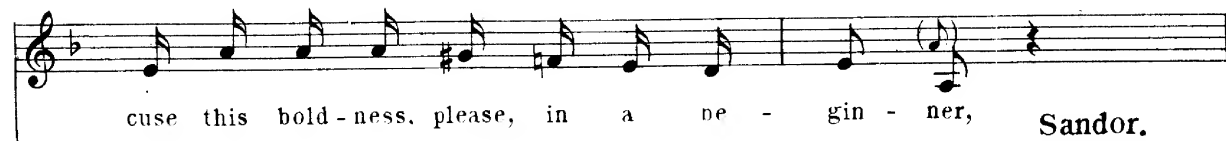
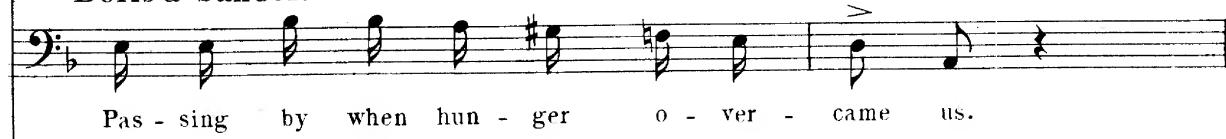
Musette.

The vocal entry for Musette consists of two systems. The first system (measures 13-15) contains the lyrics: "Here we are! a gyp - sy troupe quite fa - mous,". The second system (measures 16-17) is marked *p* (piano) and *sf* (sforzando). The key signature is one flat and the time signature is 4/8.

Vaninka & Rafael.



Boris & Sandor.



Musette.



Boris.



We thought you might— We thought you might—

cuse this bold-ness, sir, we pray, We just dropped in, kind sir, to say, that

thought you might— We came to say, that

ask us if we would not stop to din - - ner. So

we'd be hap-py sir, to stay to din - - ner.

we'd be hap-py sir, to stay to din - - ner.

Musette.

here we are, a gyp - sy troupe quite fa - mous,

Sandor.

Pas - sing by when hun - ger o - ver - came us.

Give us cop-pers, sir, we pray you, With a song we will re - pay you!

Give us cop-pers, sir, we pray you, With a song we will re - pay you!

molto cresc.

Fresco (absent minded.)

Where can that girl have gone?—

SOPR. & ALTO.

Chorus.

TENOR & BASS.

Bra-vo! a gyp-sy song!

f *rit.* *sf* *rit.* *sf* *a tempo.*

Nº 5^b ROMANY LIFE. (Czardas.)

52

Molto lento, e con molto sentimento.

Musette & Chorus.

We have a home 'neath the for - est shades,

Nev - er an - y oth - er have we.

Our camp - fires glow in the

Nev - er an - y oth - er have we.

a tempo.

nooks and glades, Where our tents are white to see.

Van. & Raf. Wand'ring ev-er here and

Where our tents are white to see.

Boris & San.

there. Our roof is the sky a-bove Ju-chel

pp *unis.* Wand - 'ring, Wand - - 'ring

but the Rom-an-y eyes are rare, And the

ev-er.

ff *pp*

1445

molto rit. e dim. *ppp*

Rom - an - y life is love.

pp Wand - - - - - 'ring.

ppp

molto rit. e dim. *ppp*

pp Musette.

Thro' the for-est, wild and free, Sounds our

Allegro molto.

pp

staccatissimo.

Magyar mel - o - dy; Ev - er dancing, none can

be Half so mer - ry as are we.

sf *sf* *sf*

Musette.

stacc.

Ahl— ah ah ah ahl Ah,

p unis.
Van. & Raf.
Thro' the fo- rest, wild and free, Sounds the Magyar

p unis.
Boris & San.

Ah, Ah, ah ah ah ahl

mel - o - dy; Ev - - er danc-ing as they

Ah, Ah! None are as gay.

say, None so mer - ry, and none so gay.

fp *fff*

Fas - ter twirl - ing! Ju - che! with leap and bound, Ho! Dance

— Ay, dance, Zi - geun - er to mu - sic's sound; Sing - ing ev - er, —

Ju - che! Our song is gay, Ho! sing, — Ay, sing, Zi - geun - er while yet ye may. *unis.* Ho! sing, — Ay, sing, Zi - geun - er while yet ye may.

Van. & Raf. with Chorus.

Thro' the for-est, wild and free, Sounds our Magyar

Boris & Sandor with Chorus.

Ah, ah ah ah ah!

mel - o - dy, Év - er danc - ing as they

Ah! Ah! none are as gay.

say, None so mer - ry, and none so gay.

fp *fz* *sff*

gra basso

1445

Sing-ing Rom-an-y, Ah! Sigh-ing

Sing ye Rom-an-y, children ev-er, Sing ye

sempre accel.

p *molto cresc.*

Rom-an-y ne'er, ah!

Rom-an-y, chil-dren all! Life's short! Let it

8

p *molto cresc.*

Ah!

then be gay!

8

sempre cresc.

ff Presto.

Thro' the fo-rest, wild and free, Sounds our

unis.
ff Thro' the fo-rest, wild and free, Sounds our

unis.

Presto.

Magyar mel-o-dy; Ev-er danc-ing,

Magyar mel-o-dy; Ev-er danc-ing,

none can be Half so mer-ry as lads of

none can be Half so mer-ry as lads of

Rom-an-y; None so gay as we, The lads of Rom-an-y,

Rom-an-y; None so gay as we, The lads of Rom-an-y,

None so gay as we, the lads of Rom-an-y. El-jen!

None so. gay as we, the lads of Rom-an-y. El-jen!

unis.

El-jen! Ha!

El-jen! Ha!

ff

No 6.

FINALE.

ACT I.

Count.

Allegro brillante. Come to my cha - teau!

There the knot shall be tied — That shall make us twain — A

hap - py bridegroom and bride. *unis.*

SOPR & ALTO.

Chorus. *f* A health in a bumper shall not be denied To the

TENOR & BASS. *unis.*

(They drink.)

Count and his dear lit - tle bride; —

1445

The musical score is written for a vocal ensemble and piano. It begins with a vocal line for 'Count.' and a piano introduction marked 'Allegro brillante.' The lyrics 'Come to my cha - teau!' are followed by a vocal line: 'There the knot shall be tied — That shall make us twain — A'. This is followed by a vocal line for 'hap - py bridegroom and bride.' marked 'unis.'. Then, a chorus section begins with 'health in a bumper shall not be denied To the' for 'SOPR & ALTO.' and 'TENOR & BASS.' marked 'unis.'. The piano part features dynamic markings like 'ff' and 'sfz'. The score concludes with '(They drink.)' and 'Count and his dear lit - tle bride; —'. The page number '1445' is at the bottom left.

To the bridegroom and bride, To the bridegroom and bride: — A

health to the bridegroom, a health to the bride! Hail! — to the bridegroom and hail the
Here's to the bride, — Hail the

Musette. *f*
I, — a bride? — And a
bride!
bride!

Conn - - tess? What joy! But stop! But stop! I

poco rit.
must not for-get to be coy, I must not for-get to be coy!

Allegro molto. (Concertava is heard off stage.)

pp

cresc.

sfz

Boris. Vaninka.

A social fete, Then pray let us amuse you, What shall we do? There's

Moderato.

p

Sandor (aside)

naught we can re - fuse you. Mu - sette, where can she be? She

p dim.

p molto rit. *Tempo di Mazurka.*

promised she would join us. Where is she? — Where is she? —

f a tempo.

ff *unis.*

Chor. Out with you! Out with you! Out with you, you low in - tru - ders, We're

ff *unis.*

ffz *ffz*

cel - e - brat - ing, With joy e - lat - ing, A ve - ry gay pro - spec - tive

sf

Vaninka

A wedding! How jol-ly! What - ev - er be - tide

wed - ding.

sf

p

Musette.

Vaninka.

I must have a glance at the bride.

Boris.

I must have a glance at the bride.

Sandor.

I al - so would fain see the

They must have a

Più mosso.

Musette.
look at the bride. Be-hold then, I'm a bride!

Vaninka.
Rafael.

Ladislav.
Musette! Musette!

Boris.
Mu-sette! It

Sandor.
bride.

Musette

ff Più mosso.

accel.

Long Pause. (Dialogue.)

Musette! Ha! (Cue) Madame la Countess.

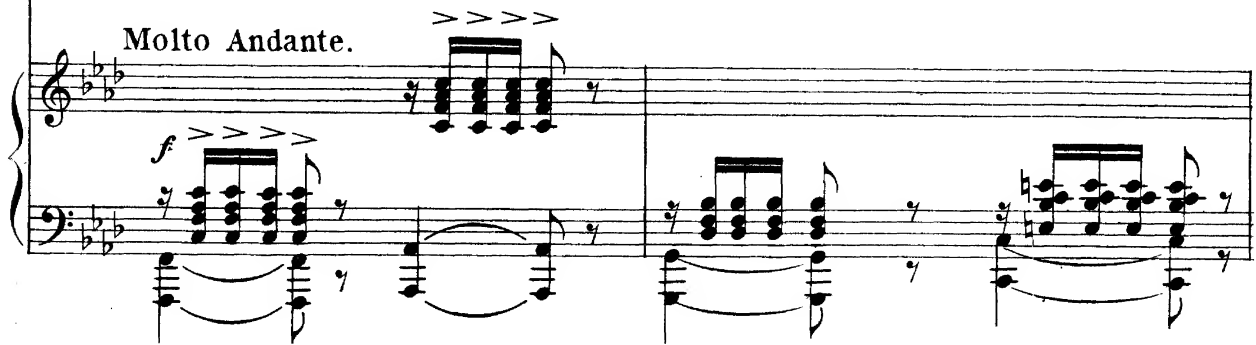
Musette? What do they mean?

is Mu - - sette.

Musette, ha! So

accel.

Sandor.

molto marcato.*Molto Andante.*

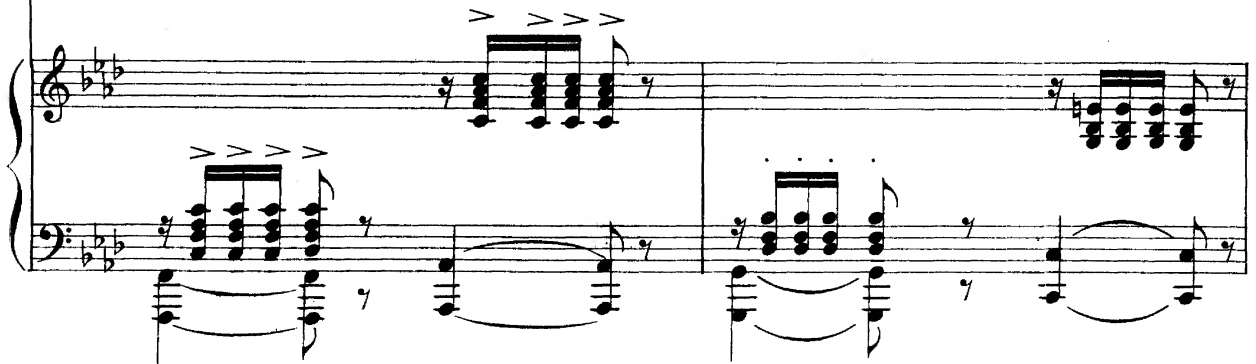
Gol And if you can for-get your days with me; A



Count-ess, vast-ly fine, But soon you will dis-cov - er



Chorus. Here is a charming myst-e-ry, Of that there is no doubt.



It will not be an eas-y task To for-get your gyp-sy lov - er.

Some am-a-to-ry his-to-ry; What can it be a-bout?

Ha, ha, ha, Signora la Con-tes - sa! Ha, ha, ha, Signora la Con-tes-sa! Ha, ha, ha,

Some am-a-to-ry hys-to-ry; What can it be a-

hal Ha, ha, ha, ha! Ha, ha, ha,

bout? What can it be? What can it be?

Mussette.

Yes, — I'll be a

Vaninka.
Rafael.

So, so, — Mam'zelle, — A

Ladislav.

Mu - sette! — What do they

Boris.

So, so, — Mamzelle, — A

Fresco.
Count.

Such interruptions all are dreading,

Sandor.

Ha! — So, so, — Mamzelle, — A

Chorus. — What can it be a - bout? — Some ama-to-ry his-tory,

Count - - ess, be a Count - ess. Farewell to you for-

Count - ess you will be? Go! _____ forget your days with

mean? _____ Here is a myst-e-ry, _____ of that there's lit - tle

Count - ess you will be? Go! _____ forget your days with

A ver-y gay prospective wedding, We're celebrating, With joy e-lat-ing, A

Count - - ess you will be? Go! _____ forget your days with

There is no doubt, There is no doubt, What can it be a - - -

ev - er! _____ Fare - well, _____ for -

him. _____ A Count - - - ess dear? _____ Full

doubt, _____ There's lit-tle doubt, _____ Mu - settel! _____ Here is a

me; _____ A Count - - - ess, dear? _____ Full

wedding, _____ oh! _____ Such interruptions we are dreading,

me, _____ So so, _____ Mamzelle! _____ A

bout? _____ Some am-a-to-ry his-tory,

ev-er, I laugh your love to scorn, You gyp-sy low-ly born, I

soon you will re-pent. Ah! And if you can for-get, for-

mys - - ter-y no doubt, No doubt, Here is a mys-ter-y, no

soon you will re-pent. Yes, if you can for-get the days with

Out with you, you low in-tru - - ders, Out, out with you.

Count - ess you will be? Go! And if you can for-get the

Of that there is no doubt; What can it be a-bout?

f *ff molto pesante. rit.*

pp a tempo.

laugh. — Ha, ha, ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

pp

get, — If you

pp

doubt. She? Musette? What do they mean?

him.

pp

days with me. Go!

p a tempo.

Ha, ha, ha, ha, ha, ha, ha, ha! _____ Ha, ha, ha, ha, ha, ha, ha,

can for - - - get your days with him,

Here is a mys - - - ter - y, no doubt, _____

If you for-get,

Such interruptions all are dreading, _____ Out with you, you low intrud - ers,

Go! _____ It will not be an eas-y task to for-get _____ your gyp - sy

p We'll find out, _____

p We'll find out, we'll find it out,

hal ————— I laugh your love to scorn, you gyp - sy low - ly born, I

days with him, can for - get your days with

no doubt, Here's a myst - e - ry no

If you for-get, can for - get your days with

Out with you, you low intrud - ers, Out, out, out, with you, out,

lover to for-get, ——— your gyp - sy lov - er to for - get, Go

We'll find out, We'll find out what it's a -

We'll find out What it's a - bout, find out what it's a -

rit.

ff a tempo.

laugh. _____

him. _____

doubt. _____

him. _____

out! _____

molto marcato. rit.

go. _____ Go, if you can forget your days with me, forget your gypsy

bout. _____

a tempo. poco accel.

pp rit.

fare you well! I'm to be a

pp

can for - - get with

pp

mys - ter - - y, No

pp

can for - - get, for - - -

pp

out with you, out,

lov - er, Ha, ha, Sig - no - ra la Con - tes - - -

pp

We'll find out, We'd find it

pp

p rit. pp

portato. rit. molto rit.

Count - - - ess, I'll be a Countess, fare you well!

him, Can for - get, for - get!

doubt of that, there's ver-y lit-tle doubt, what do they mean?

get, Can for - get, for - get!

out! Out with you, out, out!

sal Ha, ha, ha, ha!

rit.

out! Find out!

rit.

ppp rit.

Red.

End of Act I

OPENING CHORUS.

ACT II.

Nº 7.

Moderato.

f

f

(Curtain.)

Soprano
& Alto. CHORUS.

Ding, dong! mer-ri-ly, mer-ri-ly, Chime for the bride so fair,

ff

ff

unis.

Ding dong! mer - ri - ly mer - ri - ly She is a charm - er rare.

unis.

Ding dong mer - ri - ly mer - ri - ly chime for the bride so fair

unis.

Ding dong mer - ri - ly, mer - ri - ly She is a charm - er rare.

unis.

Let a hap - py song Float up - on the air; — For the

The first system of the musical score consists of two staves. The upper staff is a vocal melody in G major, with lyrics "Let a hap - py song Float up - on the air; — For the". The lower staff is a piano accompaniment, featuring a simple harmonic pattern in the right hand and a bass line in the left hand.

Count's a prize, and the girl's a pearl. They made a pret - ty pair.

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal melody includes the lyrics "Count's a prize, and the girl's a pearl. They made a pret - ty pair." The piano accompaniment continues with a similar harmonic pattern, featuring a simple harmonic pattern in the right hand and a bass line in the left hand.

unis.

Ding, dong! mer - ri - ly, mer - ri - ly, Chime for the bride so fair;

unis.

unis.

Ding, dong! mer - ri - ly, mer - ri - ly, She is a charm - er rare. —

uni (Gardener)

But

8-----

(CHORUS.) Our

best of all, my friends to-day, 'Tis like - ly that we'll get our pay.

p *dim.*

pay, — Hoo - ray! — to - day we'll get our pay, — Hoo -

pesante.

8

rit.

ray! we'll get our

rit.

rit.

pay.

(1st Merchant)

I've a bill he can't de - ny,

poco più mosso.

8

(2d. Merchant) (3rd. Merchant)

I've a prom - is - so - ry note. My bill's old e - nough to vote.

(1st. Servant) Sopr. (2d. Servant) Alto.

(4th. Merchant) Mine's a decade in ar-rears. Mine's been o-ver-due for years. (All)

Tenor Mine is old e - nough to die. Mine

unis.

(CHORUS) Mine too, and mine. Then

unis.

too, mine too, mine too, mine too, and mine.

All^o brillante.
Tempo di Marcia.

hip hip, hip, hoo-ray! for to-day we'll get our pay. — And

The first system of the musical score. The vocal line (treble clef) has a key signature of one flat and a common time signature. The lyrics are "hip hip, hip, hoo-ray! for to-day we'll get our pay. — And". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

this is why we sing and say: "What a hap-py day!" — Let's

The second system of the musical score. The vocal line continues with the lyrics "this is why we sing and say: 'What a hap-py day!' — Let's". The piano accompaniment continues with the same rhythmic pattern, ending with a *ff* (fortissimo) dynamic marking.

have him out, With cheer and shout, He'll

The third system of the musical score. The vocal line has the lyrics "have him out, With cheer and shout, He'll". The piano accompaniment continues with the same rhythmic pattern, ending with a *f* (forte) dynamic marking.

pay us all be-yond a doubt. Rat - tat, tat, tat, Come, hon - ored Count, Come

out, come out, come out, come out, come out, Come, hon - ored Count. Then

unis. (Rapping on door) *unis.* *f*

hip, hip, hip, hoo - ray! for to - day we'll get our pay, And

this is why we sing and say? What a hap - py day! Come

f out, Sir Count! *p* And set - tle, set - tle up this ver - y small a - mount, Come

unis. cres out, Sir Count, And *unis.* set - tle, set - tle, set - tle up this ver - y small ac -

poco a poco cres

- count. Come out, Sir Count, And set-tle, set-tle up this

ff

ff

ver - y small a-mount; Come out, Sir Count, And set - tle set - tle, set - tle up this

unis.

unis.

small but old ac - count.

ff a tempo.

ff

Signor Mons. Muldoni.

(FRESCO and CHORUS.)

No 8.

Moderato.

Fresco.

1. Un - to a cir - cus once there went A maid with eyes ce -
 2. She first re-fused her heart to him, She wished that he should
 3. Her broth-ers tried to put him out But the great-est strength yet
 4. When she a-greed to be his bride, His joy was most par -

ru - le - an, She saw the mod - ern Sam-son there That
 earn it sure, It broke her heart, so he in turn Be -
 born is his; One broth-er he hung on the chan - de - lier. And the
 tic - u - lar; He picked her up and bal anced her On the

man of might her - cu - le - an. He won her lit - tle heart at sight, She
 gan to break the fur - ni - ture. He chewed the mar - ble - man - tle piece As
 rest be - hind the cor - nic - es: Her fa - ther then stepped up and said: You've
 tip of his left au - ri - cu - lar. He spun her on his fin - ger thus, Which

longed for mat - ri - mo - ny, He called and in - tro -
 if 'twere mac - a - ro - ni, To prove the strength of the
 got us in a nice box," But he twist-ed pa up like a
 al - most led to high words, His lips met hers in a

rit.
 duced him - self As Sig - nor Mons. Mul - do - ni. —
 might - y love Of Sig - nor Mons. Mul - do - ni. — 1-4 Ah!
 pretz - el, And put him a way in the ice - box. —
 long, long kiss, While her toot-sies point-ed sky - wards. —

poco accel.

ah! — How she

poco accel. unis.

(imitating)
Chorus.

ah! — ah! —

unis.

poco accel.

a tempo: molto moderato.

loved that mod - ern Sam-son, — and that hu - man Her - cu - les, — He could

marcato.

p

bal ance three men on the tip of his nose with su - per - fine, el - e - gant

ease; — He could car - ry a horse on his back, And in

ei - ther hand jug - gle a po - ny, — Oh, no one was in it, no,

Chorus.

not for a min - ute, with Sig - nor Mons. Mul - do - ni. — How she

loved that mod - ern Sam - son, — And that Hu - man Her - cu - les, — No-

bo - dy was in it, no not for a min - ute, with

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "bo - dy was in it, no not for a min - ute, with". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time and features a steady eighth-note bass line and a melody of eighth and sixteenth notes in the right hand.

Sig - nor Mons. Mul - do - - ni.

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note value for "do -" and a fermata over "ni.". The piano accompaniment features a more complex texture with chords and moving lines in both hands. Dynamic markings include *ff* (fortissimo) and *f* (forte).

Dance.

The third system is a piano solo section labeled "Dance.". It consists of two systems of piano accompaniment. The music is characterized by a rhythmic, dance-like pattern with many beamed eighth and sixteenth notes. The key signature remains one sharp, and the time signature is 4/4. Dynamic markings include *sf* (sforzando).

ser - e - nades they near - ly make me frant - ic, With

The first system of the musical score. The vocal line (treble clef) contains the lyrics "ser - e - nades they near - ly make me frant - ic, With". The piano accompaniment (grand staff) features a melody in the right hand with a long note and a bass line in the left hand.

lack of sleep I am dis - tract - ed quite; For

The second system of the musical score. The vocal line (treble clef) contains the lyrics "lack of sleep I am dis - tract - ed quite; For". The piano accompaniment (grand staff) features a melody in the right hand with a long note and a bass line in the left hand.

in - stance, there's that I - rish lord ro - man - tic, Whose

The third system of the musical score. The vocal line (treble clef) contains the lyrics "in - stance, there's that I - rish lord ro - man - tic, Whose". The piano accompaniment (grand staff) features a melody in the right hand with a long note and a bass line in the left hand. A piano (*p*) dynamic marking is present in the left hand.

Count, Boris
& Fresco.

bal - lads of - ten keep me up all night. What does he

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "bal - lads of - ten keep me up all night. What does he". The piano accompaniment (grand staff) features a melody in the right hand with a long note and a bass line in the left hand. A piano (*p*) dynamic marking is present in the left hand.

sing, This I - rish Lord?

Musette. (almost speaking.)
Tell me, would not this drive you mad? — Oh!

Andante.
Come, all ye swate ma-vour-neens, ye a - cush-las and col-leens, And

Fresco, Count & Boris
(Imitating pipes.)
Yah! Yah! Come, swate ma-vourneens, A -

Andante. L. H.
quasi arpa.

bring your best shil - le - lahs, your po - theens and your du - deens, For
cush-las and col - leens; Bring your du - deens.

Ar - rah na Pogue has won my heart, She is my Col - leen Bawn, Oh
Ar - rah na Pogue's won my heart, She's my Col - leen Bawn, Oh
L. H.

how I love my dee - lish and my Cruis - keen lawn. *rit.*
how I love my dee - lish and my Cruis - keen lawn. *unis.*
SOPRANO & ALTO. *Chorus.*
TENOR & BASS. For *unis.*

rit.

ar - rah na Pogue has won my heart, She is my Col - leen Bawn, Oh

a tempo.

Dynamic markings: *p* (piano), *p* (piano).

how I love my Dee - lish and my Cruis - keen Lawn. —

rit.

Dynamic markings: *pp* (pianissimo), *pp* (pianissimo).

DANCE.

Dynamic markings: *sf* (sforzando), *p* (piano).

Musette.

On the night be-fore, a cer-tain Span-ish

Sen-or Beneath my win-dow tin - kled his gui - tar; In a

rath-er an-ti-quat-ed sort of ten-or, Told me I was his i - dol and his

star. With fear-ful *por - ta-men-to* and *cre - scen - do*, He

sang what Spanish songs he had on hand; To which I had to an-swer Non com-

Count, Fresco
& Boris.

pren - do; Please go a - way, I do not un - der - stand. What sort of

Musette.

mu - sic did he sing? His songs were all this sort of thing:—

Mus.

Come to me in the moon - light, A - mo - ri - ta!

Count, Fresco & Boris.

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

unis.

Tra la la la la la,

Chorus.

Let us fly a - way to fair Gra -

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

Tra la la, -

- na - da! There we'll live and

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

Tra la la la la la, tra la la, -

love, sweet Señ - or - i - ta, _____

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

Tra la la la la la, Tra la _____ la,

Dance and drink all _____ day in the Po - sa - da, _____

Plunk a plunk! Plunk a plink plunk, Plunk a plink plunk,

pp La! *pp* Tra la la la la la

pp

plink! Tra-la la la la!

la! There we'll live and love, sweet Sen - or -

My Am - or i - tal!

Am - or - i - tal!

i - tal! My Am - or - i - tal!

My — Sen - or - i - ta!

My Sen-or - i - ta! Plink plunk, plink plunk.

My Sen - or - i - ta!

The musical score consists of four systems. The first system has a vocal line and a piano accompaniment. The second system includes the vocal line with the lyrics 'My Sen-or - i - ta! Plink plunk, plink plunk.' and a piano accompaniment. The third system has a vocal line with the lyrics 'My Sen - or - i - ta!' and a piano accompaniment. The fourth system has a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

DANCE.

f

The musical score for the dance consists of three systems. The first system has a piano accompaniment. The second system has a piano accompaniment. The third system has a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Musette.

On the night be-fore, the mia-is-ter from

Chi-na Was sit-ting in a box — up-on my right; — When I

came to do my dance his eyes met mine, ah! I

saw he fell in love with me at sight. — That

night, ere slum - ber brought me sweet ef - face - ment, I

heard a noise that made me shriek for aid; That

Chi - na - man was there, be - neath my case - ment, A -

Count, Fresco
& Boris.

sing-ing me a Chi-nese Ser-e - nade. A Chi-nese Ser-e - nade? What

Musette.

bliss! To me it sound-ed much like this:—

meno mosso.

Na_ ya nu_ yu li, Chi low lan chow pi,
Count, Fresco
& Boris.

Chung lung! Na ya nu yu li! Chang wang! Chi lowlanchow pi;

meno mosso.

Sham ko tzin gee woo kow moo, She nu foo wow moo!

Shan ku tzin gee nu wow She nu foo wow moo!

unis.

Chor. Na_ ya nu_ yu li, Chi low lan chow pi!

unis.

Shan-a ku-a tzin gee wu-a kow-a moo, Nee She-a nu-a foo wow moo! —

sf sf unis.

DANCE.

ff p ten. ten. ff

p ff ff sf

The musical score is arranged in two systems. The first system contains two staves: a vocal staff with lyrics and a piano accompaniment staff. The vocal part begins with the instruction 'unis.' and the lyrics 'Chor. Na_ ya nu_ yu li, Chi low lan chow pi!'. The piano part provides harmonic support. The second system also consists of two staves. The vocal part continues with 'Shan-a ku-a tzin gee wu-a kow-a moo, Nee She-a nu-a foo wow moo! —' and includes dynamic markings 'sf' and 'unis.'. The piano part continues with 'sf' markings. Below the piano part, a section titled 'DANCE.' begins, featuring a piano accompaniment with various dynamics: 'ff', 'p', 'ten.', 'ten.', 'ff', 'p', 'ff', 'sf', and triplets. The score concludes with a final piano accompaniment staff.

Musette.

On the night be-fore, the gay Mar-quis Pa-

The first system of the musical score for 'Musette.' features a vocal melody in the upper staff and piano accompaniment in the lower staves. The piano part includes triplets and dynamic markings such as *sf* (sforzando) and *p* (piano).

ris-ian, Be-neath my win-dow war-bled all a-lone; And he

The second system continues the vocal melody and piano accompaniment. The piano part features chords and rests.

tempted me to pa-ra-dise E-lys-ian, By lift-ing up his wheezy bar-i-

The third system continues the vocal melody and piano accompaniment. The piano part features chords and rests.

tone. In voice that was so ten-der, so asth-mat-ic, Sug-

The fourth system concludes the vocal melody and piano accompaniment. The piano part features chords and rests.

ges-tive of ab-sinth and cig-ar - ettes; He sang me cav-a-ti - nas op-e -

Count, Fresco
& Boris.

rat - ic, Like - wise a few Pa - ris - ian chan - so - nettes. No doubt those

Musette.

songs were gay and sweet! Well some of them I will not now re -

Andante.

peat. Je vous ai - - me! Je t'a -

Andante, molto rubato.

dore! _____ Could Mam - zelle vish for

more? _____ Mon cœur, you it haf, I am

espress.

sure. _____ Ma belle, fly viz me, viz

Allegro.

Allegro.

accel. e cresc.

me . to gay Pa - ree; Je t'aim - e - rais, je t'aim - e - rais, je

p rit.

t'aim - e - rais, je t'aim - e - rais, Je t'aim - er - aim - er - aim - er -

pp

ais tou - - jours. _____

Count & Fresco. *unis.*

Boris.

Je vous aim - - e, Je t'a -

dore! _____ Could Ma belle vish for

Musette.

Ma

more? _____ My heart, you it haf, I am sure. _____

espress.

Allegro.

belle, oh fly viz me, Viz me to gay Pa - ree: Je

Allegro.

t'aim - e - rais, je t'aim - e - rais, Je t'aim - e - rais, je t'aim - e - rais, Je

p rit.

pp

t'aim-er- aim-er- aim-er- aim - ais tou - jours.

Chorus.

tou - jours.

DANCE.

Tempo di Farandole.

(kick.)

(kick.)

8.

3

Musette.

One summer night, the no-ble Prince of

p meno mosso, molto rubato.

Hay-ti, (As black was he as an-y ace of

spades) Came plunk-ing on his ban-jo 'neath my

win-dow, And sang me dark "complect-ed" ser-e-nades. He

sang of mel-yons, rab-bit's-foots and 'pos-sums, Ad -

dres-sing me as Di-nah, Lou and Sal, He

of-fered me his deep bru-nette af-fec-tions, Re -

Count, Boris & Fresco.

quest-ing that I be his "hon-ey gal." What did he sing, that eb-on

Musette. (almost speaking.)

Prince? His songs I've thought of ev - er since, —

The first system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The tempo and mood are indicated by the title 'Musette. (almost speaking.)'.

Me an' de ban - jo un - der-neath yo' win - dy, Jus' be - case I

The second system of the musical score. The vocal line continues with the lyrics 'Me an' de ban - jo un - der-neath yo' win - dy, Jus' be - case I'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

love my hon - ey: Out in de moon-light, kick - in' up a shin - dy,

The third system of the musical score. The vocal line continues with the lyrics 'love my hon - ey: Out in de moon-light, kick - in' up a shin - dy,'. The piano accompaniment continues to support the vocal melody.

Jus' be - case I loves yo' I can't sing

The fourth system of the musical score. The vocal line concludes with the lyrics 'Jus' be - case I loves yo' I can't sing'. The piano accompaniment provides a final harmonic resolution.

much, but my heart am true, _____

I loves yo down to the groun', I do. _____

— Dere ain't no gal in de world but you, An'

Chorus. *all unison.*

dat's be - case I loves yo'; Dere ain't no gal in de

world but you, An' dat's be- case I loves yo'.

DANCE.

f

ff

GYPSY LOVE-SONG.

(SLUMBER ON, MY, LITTLE GYPSY SWEETHEART")

No 9.

Sandor, Musette, and Chorus.

Molto tranquillo.

Sandor.

The birds of the for - est are call - ing for

thee, — And the shades, and the glades — are lone - ly; —

Sum-mer is there with her bloss - oms fair; — And you are ab - sent

fp *pp* *fp* *pp* *p*

on - ly. No bird that rests in the

green - wood tree But sighs to greet you and kiss you.

All the vi - o - lets yearn, yearn for your, safe re - turn, But

most of all I miss you.

ten. *rit.*

Slum - ber on, my lit - tle gyp - sy sweet-heart;

pp La la la la la La la la la la, La la la la la la la la la,

dolcissimo

Dream of the field and the grove, —

La la la la la la la la la, La la la la la la la la la,

Can you hear me, hear me in that dream - land

La la la la la la la la la, La la la la la la la la la,

Where your fan - cies rove ?

La la la la la la la la La la la la la la la

Slum - ber on, my lit - tle gyp - sy sweet - heart,

Ting a ling ting ting ting a ling ting Ting a ling ting ting ting a ling ting

Wild lit - tle wood - land dove.

La la la la la la la la la la la la la la la la;

rit.

Can you hear the song — that — tells you

Ting a ling, ting, ting; Ting a ling, ting, ting, Ting a ling, ting, ting; Ting a ling, ting, ting;

All my — heart's true love. —

La la la la la la la la la!

rit. *molto rit.*

Tempo I. Sandor. *p*

The fawn that you tamed has a look in its

Tempo I.

fp pp fp pp p

eyes — That doth say we are too — long part - ed; —

Songs that are trolled by our com - rades old — Are not now as they were — light -

heart - ed. — The wild — rose fades in the leaf - y shades, — Its

ghost — will find you and haunt you; All the friends say, "come,

rit.

come to your woodland home, And most of all — I want you.

rit

a tempo.

Slum - ber on, my lit - tle gyp - sy sweet - heart,

p La la la la la la la la la la, La la la la la la la la la la,

a tempo.

Dream of the field and the grove; —

La la la la la la la la la la, La la la la la la la la la la,

Can you hear me, hear me in that dream - land

La la la la la la la la la, La la la la la la la la la,

Where your fan - cies rove?

La la la la la la la la la, La la la la la la la la la,

Musette. (Humming)

pp

Sandor.

Slum - ber on, my lit - tle gyp - sy sweet - heart,

Ting a ling, ting, ting; ting a ling, ting; Ting a ling, ting, ting: ting. a ling, ting;

rit.

Wild lit - tle wood - land dove;

La la la la la la la la, La la la la la la la la,

atempo.

Can you hear the song — that — tells you

Ting a ling, ting, ting; ting a ling, ting, ting; Ting a ling, ting, ting; ting a ling, ting, ting;

a tempo.

rit.

rit.

All my — heart's true — love.

La la la la la la, La!

molto rit.

DUET.

("ONLY IN THE PLAY")

Pompon and Ladislas.

No 11

Vivo.

Pompon.

1. You of-fered me de-vo-tion which I threw a-side. —
 2. You called me chic and svelte, and ver-y de-bon-air. — Ladislas.

Piu Moderato.

poco accelerando.

But
But

What! on-ly in the play. You swore that I was driv-ing you to
 What! on-ly in the play? You praised my "orbs of jet," like-wise my
 that was in the play.
 on-ly in the play!

poco rit.

poco accel.

a tempo.

su - i - cide. — What! on - ly — in the play. You
e - bon hair. — What! on - ly — in the play? You

But that was in the play.
But on - ly in the play.

rit. *piu rit.* *a tempo.*

Pompon.

prac - ticed ev - 'ry cap - ti - vat - ing at - ti - tude, — You
spoke in phras - es put to - geth - er flor - id - ly, — You

p

flattered me by ev - 'ry ancient plat - i - tude, You swore I was a monster of in -
swore to slay im - ag - ined riv - als hor - rid - ly, In fact, my dear, you went on ver - y

Pompon.

gra - ti - tude.
tor - rid - ly.

Ladislav. *Molto marcato.*
But that was in the play.
But that was in the play.

poco rit. *rit.*

a tempo.
when you sighed like this: ah me!
when you tore your hair like this!

That was in the play! Confess,
That was in the play? No! No!

p a tempo. *p colla voce.*

Was that in the play? And when you looked in this way, see!
Was that in the play? You swore you'd die for one small kiss!

Ladislav & Pompon. *rit.*
Was that in the play? Confess. That was in the
That was in the play? Just so! That was in the

p *rit.*

Pompon
Tempo di Valse.

play. _____ 1-2 If peo - ple said the things they mean, And
Ladislav. play. _____

Molto moderato.
poco rit. *pp*

meant the things they say, _____ No hearts would break, no

hearts would ache, And love were joy al - way. _____ All

rit.

rit.

rit.

a tempo.

might be - lieve, None would de - ceive, No fair words

a tempo.

molto rit.

would be - tray, — If peo - ple said the things they

molto rit.

molto rit.

mean, — And meant the things they say. — *Fine.*

molto rit.

Fine. LH.

D.C. al §

No 12

FINALE.

ACT II.

Allegro.

Ladislav.

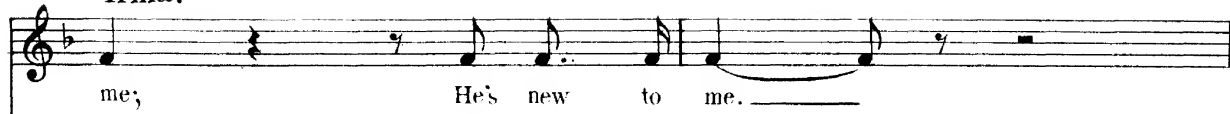
Speak, Ir-ma! Tell me. I im-plore you.

The gyp-sy fel-low? Who is he? He? I nev-er saw the

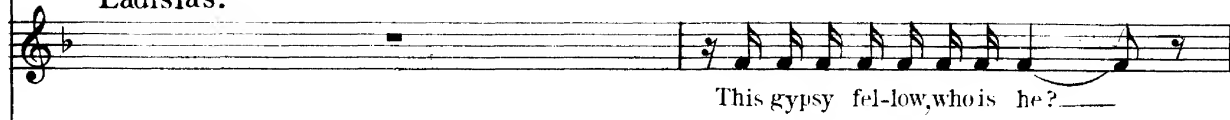
man be-fore I swear to you, I swear to you,

I nev-er saw the man be-fore; Hes new to

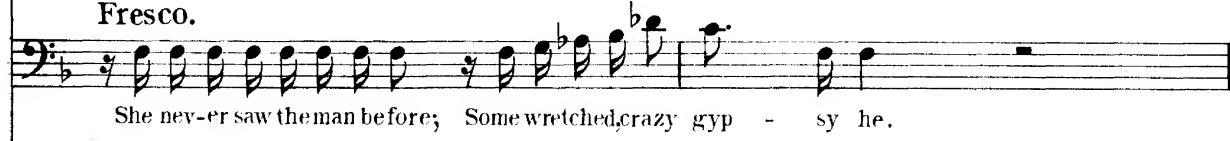
Irma.



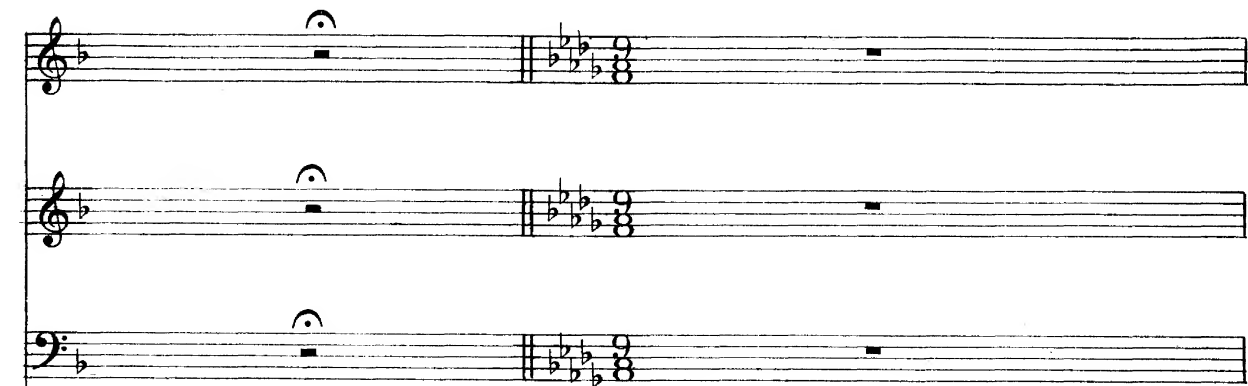
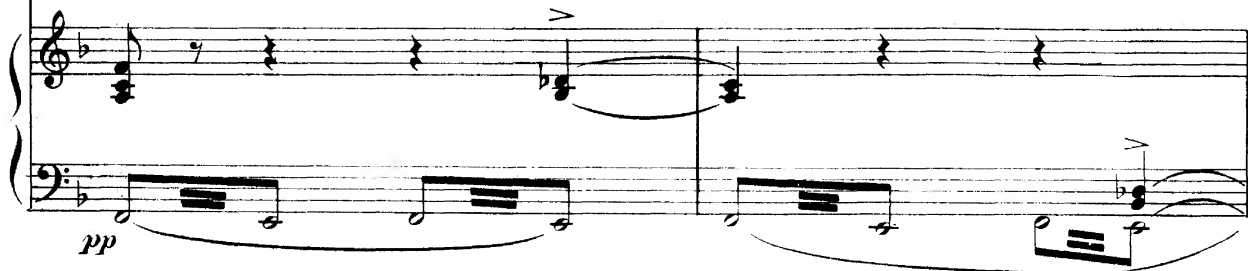
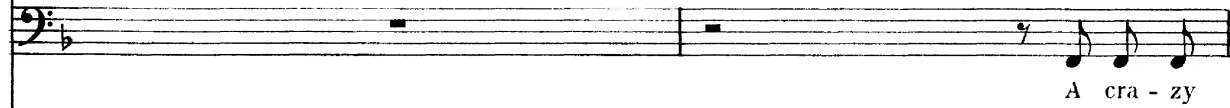
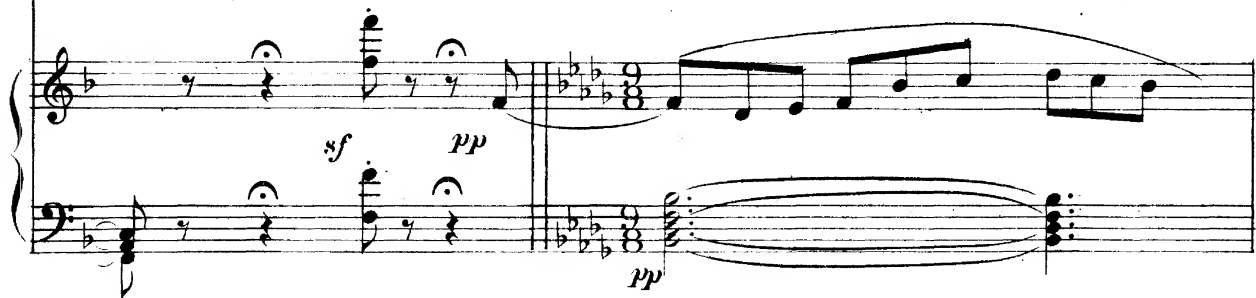
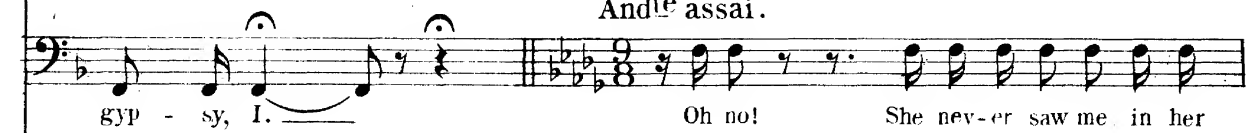
Ladislav.



Fresco.



Sandor.

And^{te} assai.

pp (to Irma)

Who is he? Tell me, I im-

Some wretched cra - - zy

life, no, nev - er! I'm a stran-ger, it ap-

I nev-er saw the man be-fore! —

adore you? —

gyp - - sy he! —

appears; — She — has not been to me for these two

I nev - er saw the man be - fore; — He's

Speak, oh tell me who is

She nev - er saw the man be - fore, Some wretch - ed cra - zy

years, — My gyp - - sy sweet-heart, —

poco più mosso.

new — to me. —

he? —

GYP - sy, he. —

all but wife. — Oh, why not say that of me you had

p

I nev-er saw _____ the man, _____ He's

Tell _____ me, pray! I im -

She

tired? _____ Be hon - est, say that you love me no

new _____ to me: _____

plore _____ you, Oh, speak, who is he? _____

nev - - - er saw _____ the man be -

more. _____ I see by these fine folk you are ad -

nev - er!

Oh speak!

fore. *molto espress.*

mired. No, no! my dear, We nev-er met be-

colla voce.

accel: e molto appassionato.

fore; Oh no! we nev-er met; No, no! and you are not my girl.— Mu -

Moderato.

(great consternation.)

Sopranos. Altos. Tenors.

Musette! Musette! Musette!

sette! Musette!

ff sf sf sf sf

Allegro con fuoco.

Ladislas.

141

Peace! Vag - a - bond! Your

Peace! Vag - a - bond!

f *ff* *sf*

wits have gone a - stray, The la - dy nev - er

Vag - a - bond!

saw you till to - day.

Nev - er till to - day.

1445

Sandor.

She's my be-trothed, but false to me 'tis clear, —

fz

fp *fp* *sf*

— Since she's to mar-ry with this fos-sil here. So

sf

you too have a claim on her? I see a sword you wear; Come,
piu mosso e poco a poco accel.

mf molto cres.

Ladislav.

draw it then, my pop-in-jay, and win her if you dare. You

Ladislav.

mount - e bank! Ab - surb your claim! En-garde! I'll fight you all the same. —

unis.

How ab-surb is his claim! How ab-surb his claim!

unis.

sf *p*

Ladislav. *ff*

Well

Sandor. *ff*

Well

Count. *f*

The claim of both I must de-cide, — The la - dy here is my bride. —

a tempo. *p*

Maestoso.*molto e pesante e marcato.*

then, if that is so, we two shall both fight

Maestoso.

f

Agitato.

(Shouting)

you. En-garde!

a tempo.

f

Irma. (Dramaticamente.)

f Hold! Put up your swords! I'm not Mu - sette. Not Musette?

sf colla voce.

Nor am I Ir - ma. ——— My bold son of Mars! ——— Dear

Not Ir - ma? What is this?

sf

Molto meno. *pesante.*

Count, you'll have to find a - noth - er bride. I'm Ir - ma's broth - er

p *molto grazioso.*

Fe - dor, ——— of the Roy - al Hus - sars!

con slancio. *Pompon.*

Of course, ——— he is my

sp molto cres. colla voce. *f* *pesante.*

rit.

Fe - dor. Come back to me, Come back to me at

sf rit. sf

Allo molto a tempo.

last!
Chorus.

El - jen! El - jen! Vi - vat!

Allo molto

f

Vi - vat! Hey! Lieu - ten - ant Fe - dor, of the

f

Roy - al Hus - sars. El - jen!

El - jen! Vi - vat! Vi - vat! Hey! Lieu - ten - ant

poco rit. Fe - dor, of the Roy - al Hus - sars! (An Orderly Sergeant enters.)

poco rit. ppp

Dialogue.

Orderly Sgt.
Captain Ladislav Korogi?

Ladislav.
Here!

Orderly Sgt.
Lieut. Fedor Petofi.

(All turn to Irma, she
hesitates a moment then says)
I am he!

Orderly Sgt.
The Commandant orders you to camp at once.

Irma.

All.

(I am ready.)

Vi - vat.

Tenor.

Bass.

Vi - vat. Vi vat! Vi - vat! Lieu -

Vi - vat

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has lyrics: "Vi - vat. Vi vat! Vi - vat! Lieu -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

ten - ant Fe - dor, of the Roy - al Hus sars.

The second system of the musical score. The vocal line continues with the lyrics: "ten - ant Fe - dor, of the Roy - al Hus sars.". The piano accompaniment continues with similar rhythmic patterns, including triplets marked with a '3'.

fff fff fff

The third system of the musical score. The vocal line is mostly silent, indicated by a large oval. The piano accompaniment continues, with the right hand playing chords and the left hand playing a bass line. The system ends with three measures of fortissimo (*fff*) chords in the right hand.

March-Song.—"With Lance in Rest?"

Irma.

Where - e'er in the thick of the

p

fight our ban - ners guide, we ride, And

unis.

Chorus. *unis.* ta - ta - ra. ta - ta - ra.

all nob - le hearts are a - glow with joy and pride; We

Rat - a - plan!

ride, The drum-beats fill the air, The

Rat - a - plan!

Rat - a - plan.

trum-pets loud-ly blare, On, com - rades, do and —

Rat - a - plan.

Rat - a - plan.

poco rit.

dare. for Hun - ga - ri - a. Where —

We ride. All Soli.

rit. *f*

-eer in the thick of the fight our ban- ners guide, We

Chorus.

ta - ta - ra,

ride; And all nob - le hearts are a - glow with joy and

ta - ta - ra,

pride, We ride; The drum-beats fill the air, The

Rat - a - plan. Rat - a - plan. Rat - a - plan.

trumpets loud - ly blare, On — Com - rades, do and dare —

Rat - a - plan! Rat - a - plan! Come Com - rades do and dare

for Hun - ga - ri - a. *rit.* With lance in rest, *a tempo.* where

for Hun - ga - ri - a. *rit.* *a tempo.*

ten. gleams the lead - ers crest, *ten.* With trust - y sword

in hand, Who fears to fall When

it is free-dom's call? Come, Mag-yars, save the

Fa-ther-land!

Chorus. Is there one who

Solo.
(Trumpets in B \flat on Stage.)

(Drum Corps on Stage.)

Let him fly!

fears to die, Let the cra-ven trai-tor fly; We shall all the

Well de-fy! Is one who fears to

world de-fy, Who would not the world de-fy? Is one who fears to

poco pesante.

die. Then let the trai - tor fly. We shall the

die. Then let the trai - tor fly. We shall the

die. Then let the trai - tor fly. We shall the

die. Then let the trai - tor fly. We shall the

world de - fy.

world de - fy.

world de - fy.

world de - fy.

Soli and Chorus.

 Where'er in the thick of the fight our banners guide, We

 ride, And all noble hearts are aglow with joy and pride, We

f

a tempo: un poco più maestoso.

The musical score is arranged in four systems. Each system contains a vocal line (Soprano and Bass staves) and a piano accompaniment (Grand staff). The key signature is one flat (B-flat). The first system includes the lyrics 'Soli and Chorus.' and 'Where'er in the thick of the fight our banners guide, We'. The second system includes the lyrics 'ride, And all noble hearts are aglow with joy and pride, We'. The piano accompaniment features a strong, rhythmic pattern in the right hand and a more melodic line in the left hand. The tempo marking 'a tempo: un poco più maestoso.' is placed above the piano part in the second system.

1445

ride _____ With lance in rest, Where gleams the lead - er's

unis

1st.
2. & 3.

tutta la forza

crest, _____ With trust - y sword in

1445

hand, *unis* Who fears to fall when it is free - dom's

unis

call? Come, Mag - yars, save the Fa - ther -

Gypsy Jan.

Nº 14.

(SANDOR and CHORUS.)

Allegro Moderato e con molto maestà.

Sandor.

1. I
2. Oh, he

ff

give ye the tale of the Gyp - sy Jan, As was giv - en the tale to
lay in wait did the Gyp - sy Jan Till a tru-ant dwarf there passed

me; Ver - y few would fare to the hills up there; But_
by; Then he cried: "Come show me the mines be - low, Or__

there in the night went he. And there in the dark he'd
here by my hand you die. So the dwarf in his fright with

crouch and hark, With his ear to the ground so cold; And he'd
torch a - light Led him down to the dark do - mains, Where he

hear the clam-or of pick and ham-mer, As the dwarf men mine their
drank and slept, but he woke and wept there For the dwarfs had Jan in

gold, their gold! Ho ho! But
chains, in chains. Ho ho! The

Jan was a gyp - sy bold.
dwarf - men had Jan in chains.

ff *poco rit.*

land.

8

End of Act II

The musical score is written for voice and piano. The vocal part consists of two staves (treble and bass clef) with lyrics. The piano accompaniment is written for the left and right hands. The score includes various musical notations such as triplets, slurs, and dynamic markings. The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score is divided into two systems, each with four staves. The first system includes the vocal part and the piano accompaniment. The second system includes the piano accompaniment and the vocal part. The score ends with the text 'End of Act II'.

ENTRE ACT.

ACT III.

№ 13.

The musical score for No. 13, Act III, Entre Act. is presented in five systems. Each system consists of a treble staff and a bass staff, both in the key of D major (one sharp) and 3/4 time. The music is primarily composed of chords and arpeggios, with some melodic lines in the treble staff. The first system has a treble staff with a melodic line and a bass staff with chords. The second system has a treble staff with a melodic line and a bass staff with chords. The third system has a treble staff with a melodic line and a bass staff with chords. The fourth system has a treble staff with a melodic line and a bass staff with chords. The fifth system has a treble staff with a melodic line and a bass staff with chords, ending with a double bar line and a repeat sign.

Down,down,down in the mountain's heart,Where a
Down,down,down in the mountain's heart, Gyp - sy

Cling clang,cling clang,cling clangcling clang, cling clangcling clang, cling clang,cling clang,

ff molto marcato. *molto pesante.*

mor-tal has en - tered nev - er, Down in the mines where the
Jan he toils on — for - ev - er, He hews the rock while the

cling clang, cling clang, cling clang,cling clang, cling clang,

red gold shines, The dwarf-men toil for ev - er. And the clat-ter and clang of their
dwarf-men mock, His chains he nev-er can sev - er: And it's there he'll stay till the

clang, clang, cling clang, cling clang, cling clang, cling clang,

clang, clang,

ham-mers rang, Till the bold Jans heart was cold; Yet he
judge-ment day, As the slave of dwarf - men old, When the

cling clang, cling clang, cling clang, cling clang, cling clang, clang,

clang, clang, clang, clang, clang, clang,

molto pesante.

swore he would creep To the cav-ern's deep To rob the dwarfs of their
 nights they are still You may hear on the hill Poor Jan whomines his

clang, clang, clang, clang, clang,

molto pesante.

gold. Ho - ho! For Jan was a gyp-sy bold, Ay, Jan was a gyp - sy bold.
 gold. Ho - ho! For Jan was a gyp-sy bold, Ay, Jan was a gyp - sy bold.

— Ho ho! Ay Jan was a gyp - sy bold.

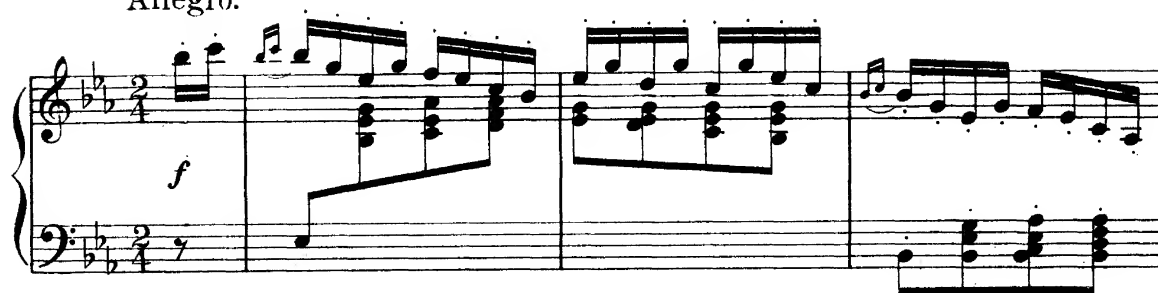
f *ffz*

The Power of the Human Eye.

DUET.

(BORIS and COUNT.)

Allegro.



Boris.

1. I knew a rake who hearts would break, With
wait we lay for our help - less prey, We

p poco meno.

The first vocal line for Boris is in the bass clef, with lyrics written below the notes. The piano accompaniment is in the treble and bass staves, with a *p poco meno* (piano poco meno) marking indicating a change in dynamics or tempo.

lit - tle or no re - morse, He gave his time to the
need nei - ther knife nor gun, With a fear - ful look his

The second vocal line for Boris continues the melody, with lyrics written below the notes. The piano accompaniment provides harmonic support, with a *p poco meno* marking.

1445

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Count.

cause su - blime, The en - cour-age-ment of di - vorce. When
goose we cook, And the dread - ful deed is done. The

sff

young rou - és with ad - mir - ing gaze, Would beg for tips hed re -
kind of vic - tims_ we pre - fer Are help - less in - va -

p

ply: Suc - cess with the fair I owe, I de-clare, To the
lids, The old and weak, and mild and meek, And

Boris. *rit.*

power of the hu - man eye. With a hyp - no - tiz - ing
in - no-cent pratt - ling kids. With a fear - ful wild - eyed

ffz *sfz rit.*

(spoken) Count. *rit.* (spoken) Both.

stare, like this! With a mes - me - riz - ing glare, like this! A
 stare, like this! With a glee - ful, ghoul - ish glare, like this! They

ffz rit.

p a tempo. *rit.*

girl he'd daze with his bas - i - lisk gaze, 'Till she'd yield in sheer de -
 throw up hands at our com - mands, We give them such a

p a tempo. *rit.*

a tempo.

spair. In vain for her to try, the in - flu - ence to de -
 scare. In vain for them to try, the in - flu - ence to de -

a tempo.

ny, this most mys - te - ri - ous, ve - ry im - pe - ri - ous
 ny, this most mys - te - ri - ous, ve - ry im - pe - ri - ous

pow-er of the hu-man— eye, eye, eye, eye; pow-er of the hu-man
 pow-er of the hu-man— eye, eye, eye, eye; pow-er of the hu-man

eye. _____
 eye. _____

DANCE.

f *ff*

Boris. %

2. When in

1. 2.

ff D.S. dal %

The Lily and the Nightingale.

Nº 16.

(SHE SAID: "I WAS SO LONELY")

Tempo di Valse moderato.

1. On the lake a white lil - y lay dream -
2. When the moon on the lake there was beam -

ing, Where the sun beams loved to stray; A
ing, Came the night in gale to woo; The

but - ter - fly gau - di - ly gleam - ing Just stopped to
white lil y wel - comed him fond - ly, And sighed I

say "Good day." And thus there be - gan a flir -
love but you" She said, as she said to the

ta - tion, Pro - gress - ing you know how, Ere the
oth - er, With all a co - quette's art; I have

dim. sun went to rest the lil - y con - fessed I nev - er
ne'er loved be - fore, It is you I a - dore With all my *rit.*

poco meno mosso.

loved till now." She said: "I was so
maid en heart." She said: "I was so

poco meno mosso.

lone - ly, Dar - ling till you came,
lone - ly, Dar - ling till you came,

You, and you, dear, on - ly, Set my
Spare my blush - es on - ly, I must

heart a - flame; Ev - er I'll be
blush for shame;" But that bird was

rit.

true dear, None is like you none,
wa - ry, He has heard that tale,

I love you, dear, on - ly, You are the
I be - lieve you, dear, of course, Laughed the

on - ly one."
night in - gale.

CODA. (ad lib.)
Ha ha ha ha ha ha ha ha ha ha ha ha

p più mosso.

ha! ha ha ha ha ha ha

ha ha ha ha ha! ha ha ha ha ha ha ha ha ha ha ha ha!

pp

molto rit. Ah! Ah! *a tempo.* ha ha ha ha ha ha

molto rit. p pp p pp p cresc.

ha ha ha ha ha ha ha, ha ha!

f fz fz

Soli and Chorus

Wher - e'er in the thick of the fight our ban-ners

Trumpets.

Drums.

f

a tempo: un poco piú maestoso.

guide, We ride, And all no-ble hearts are a - glow with joy and

The musical score is arranged in two systems. The first system includes vocal staves for 'Soli and Chorus' with lyrics 'Wher - e'er in the thick of the fight our ban-ners', a trumpet staff with a key signature change to D major and a forte (f) dynamic, a drum staff, and a piano accompaniment with a forte (f) dynamic and the tempo instruction 'a tempo: un poco piú maestoso.'. The second system continues the vocal parts with lyrics 'guide, We ride, And all no-ble hearts are a - glow with joy and', the trumpet and drum parts, and the piano accompaniment.

pride, We ride; The roll-ing drum-beats fill the air, The

ra, Tan-ta-ra, Tan-ta-ra,

braz-en trum-pets loud-ly blare, Tan-ta ra Tan-ta-ra tan-ta ra, ra,

ra ta-ra, ra,

1. & 2. 3d. [^] a 3

we bold - ly ride, *unis.* With lance in rest, Where

1st.
2. & 3.

tutta la forza

gleams the lead - ers crest, With trus - ty sword in

unis.
hand, _____ Who fears to fall when it is free-dom's
unis.

call? _____ Come, Mag-yars, save the fa-ther

Allegretto

This image shows a page of musical notation for a piano piece. The notation is arranged in several systems, each containing multiple staves. The first system includes a vocal line with the word "land." and a piano accompaniment. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols like slurs, ties, and dynamic markings. The piece concludes with a final cadence and a repeat sign.

End of Opera.